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spelled with an "s," Frans Hals, which is Holland-Dutch. Franz is German.

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"G. F. WATTS." Newnes Art Library, New York. Frederick Warner & Co. \$1.25 net.

A biography of Watts, by W. K. West, and an essay by Romualdo Pantini on "The Art of George Frederick Watts," precede the three-score half-tone reproductions which, neatly bound, form a new volume in the attractive series of the Newnes Art Library. The biography is a most complete array of such data as we have of Watts; the critical essay has for its text, "the painter of ideas," and unfolds this thought convincingly. Many of the artist's works are discussed in an appreciative vein, and the author's comparison of Watts' portrait of Carlyle with Whistler's portrait of the "Sage of Chelsea" is very frank and just. The reproductions, as is usual in this series, give a broad and rapid revision of the work of this great artist.

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"THIRTEEN CHAPTERS OF AMERICAN HISTORY, represented by the EDWARD MORAN series of thirteen historical marine paintings," by THEODORE SUTRO. New York, printed for the author.

The labor of love which brought forth this volume reflects great credit on the author and is a monument to the painter whose works are described. The description of these thirteen paintings enables Mr. Sutro to give with great literary skill, succinct reviews of incidents in American history, which were keystones in the upbuilding of our nation.

The original paintings here described and reproduced have been on exhibition at the Metropolitan Museum during the past Summer, and are among the best paintings of the sea which the American School has produced. Moran may not have been "the greatest marine painter in the United States," as the author in loving enthusiasm regards him, he surely was one of the greatest. His powers to depict the Ocean were many sided. He shows the effect of the mighty gale on the turbulent waves, the whipped foam, the churning waters, or again the placid calm of an inland river with its deep crystalline pools which mirror its hanging shore. And all vitalized by the human element brought forward in scenic setting which hails the master of composition. There is not a Museum in this country that should not covet to acquire this series of paintings for its permanent collection of American art.

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MATRIMONIAL PRIMER, by V. B. AMES, with a Pictorial Matrimonial Mathematics. Decorations by GORDON ROSS. San Francisco, Cal., Paul Elder and Comp. \$0.75.

A neatly bound, little volume that is filled with many epigrams that savor of the reflections of a bachelor. The illustrations are mostly enlivened by *putti*, or little cupids, which are their redeeming feature. It is a clever production.

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In the current number of the Bibliothèque Universelle, a magazine published at Lausanne, Switzerland, Louis Gilbert begins a series of papers on Whistler, under the title "An American Painter." Nothing more readable has ever been printed about Whistler. It is witty, incisive, spicy, and full of spirit and zest. As a "roast" it will compare favorably with any of Whistler's own.